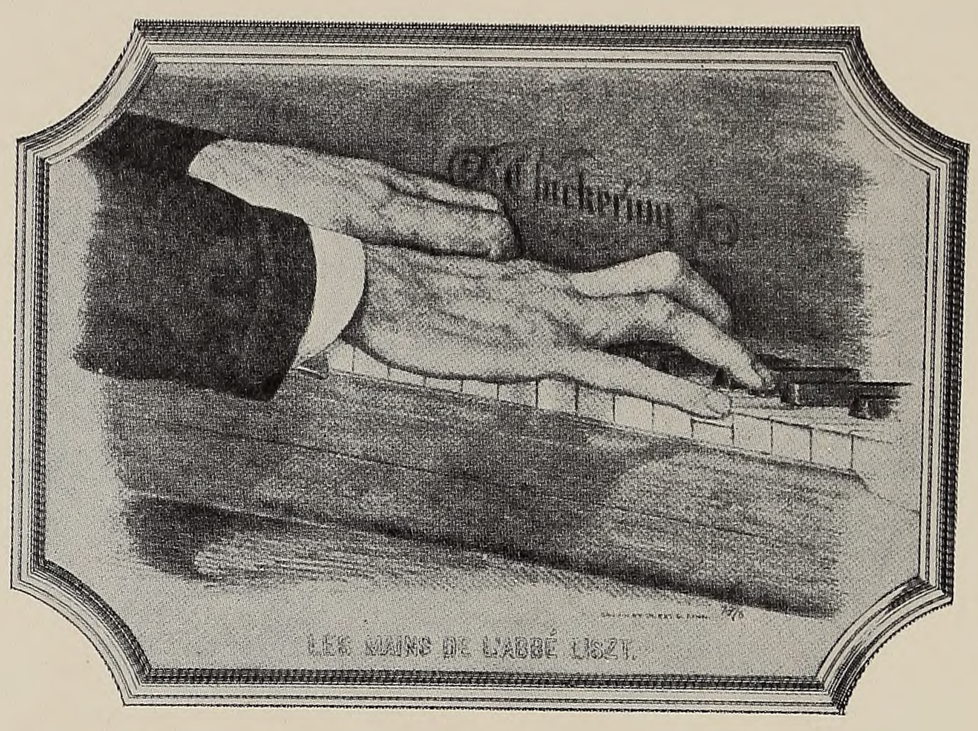
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The Montreal Orchestra

Programme

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY R. DE H. TUPPER

HIS MAJESTY'S THEATRE

Sunday, December First

159th Concert

NOTES on the PROGRAMME

By R. de H. TUPPER

Chorale Prelude—Wachet Auf.....*Bach*
(1685-1750)
arranged by Granville Bantock
(Born 1868)

A considerable proportion of Bach's compositions for the organ is Chorale Preludes, short movements in which are treated, in various ways, the tunes of congregational hymns, the splendid Chorales of the Lutheran Church. Bach wrote 143 of these movements, 46 of which were written during his Weimar period (1708-1717), 45 at Leipzig (1723-1750) and 52 at various periods throughout his life. These preludes have their origin in the custom which required the organist to preludize before the singing of the hymn, using the theme and weaving around it counter themes suitable to the religious mood of the hymn. The prelude on "Watchet auf, ruft uns die Stimmie", ("Sleepers wake, a voice is calling") an Advent hymn, is one of a set of six known as the "Schubler Chorales" written at Leipzig. Joahann Schubler was the engraver of the set. In this arrangement Bantock has given the theme of the Chorale to the horns and around it is woven what Sir Henry Hadow has termed "one of the most beautiful and melodious interplays that even Bach has ever entwined".

Concerto for Violin and Orchestra—Op. 77*Brahms* (1833-1897)

This splendid concerto was written, in 1878, for Joseph Joachim, on whom Brahms relied very largely for advice as to the technical possibilities of the solo passages and who produced it in 1879.

The work was at first intended to consist of four movements. The third movement, a scherzo, was considered unsuitable by the composer and was not in-

(Please turn to page 4)

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NOTES on the PROGRAMME

(Continued from page 2)

cluded, but was later remodelled and became the scherzo of the great B flat pianoforte concerto.

The first movement is very similar in mood to that of the first movement of the 2nd symphony, which was composed during the previous year. It opens with the magnificent principal theme given out by violas, 'cellos and bassoons in octaves, joined by horns at the fourth bar and continued by oboe. The first part of the second theme is given out by oboe and horn, and the contrasting theme is heard on the strings. The solo violin makes its entry with a long passage accompanied by sustained horns and a roll for tympani. Brahms has adopted the older custom of leaving the Cadenza to the discretion of the soloist.

The second movement begins with a beautiful melody played by oboe accompanied by wind instruments, the strings entering with the solo instrument. The middle section is a contrast in key rather than in mood.

The finale is in direct contrast to the first two movements. The violin begins at once with the main theme, which has the character of a gay Hungarian tune. The second theme is also gay and rhythmical, beginning with a jerky ascending scale, answered in inversion by the basses.

The coda is based on a rhythmical figure derived from the opening theme of the finale.

(Please turn to page 6)



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L. Kofman
H. Poole
D. Shea
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BELA BARTOK

who was to have played with The Montreal Orchestra to-day has been obliged to postpone his appearance until the latter part of the season.

KATHLEEN PARLOW

has been kind enough to advance the date of her appearance and will play, with the Orchestra, this afternoon, the BRAHMS VIOLIN CONCERTO.

NOTES on the PROGRAMME

(Continued from page 4)

Symphony No. 5 in E minor....*Dvorak*
(1841-1904)

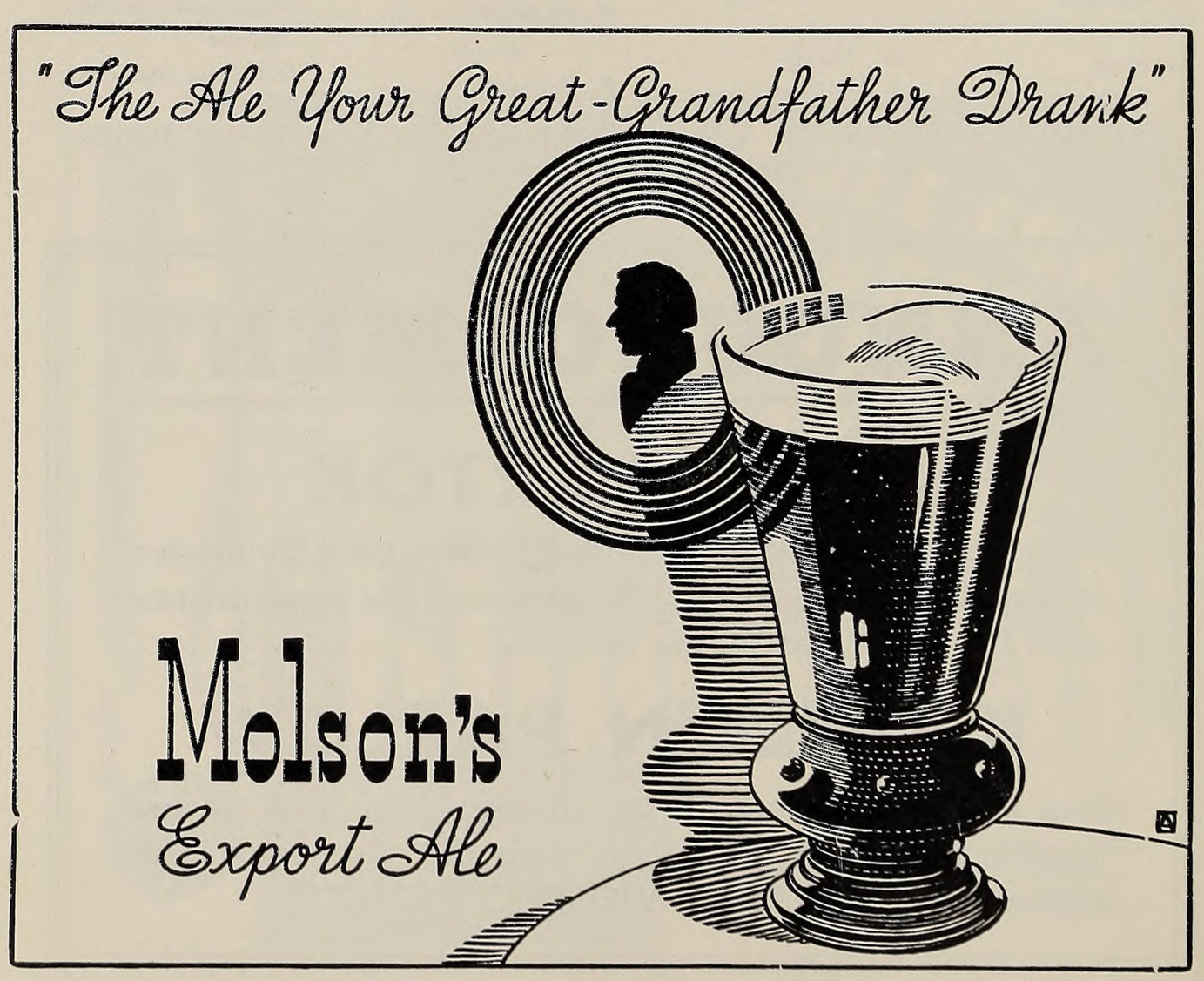
("From the New World")
Op. 95

Adagio: Allegro molto
Largo
Scherzo (molto vivace)
Allegro con fuoco

Antonin Dvorak was born near Prague and besides being a distinguished composer was also highly esteemed as a teacher of composition. It was chiefly through the influence of Brahms and the critic Hanslick that Dvorak's works were made known to musicians outside his own country. These two were the jury appointed to allot State subsidies after public competition in 1877 and Brahms, learning of the difficulty Dvorak was experiencing in obtaining publication of his works, wrote to Simrock, the famous publisher, as follows:—

"On the recent occasion of allotting a State grant, after several years, I took much pleasure in the works of Dvorak of Prague. I have recommended him to send you his Moravian Duets. If you play them through you will enjoy them as much as I have done . . . Dvorak has written in all possible styles: operas, symphonies, quartets, pianoforte pieces. Decidedly he is a very talented man. Besides, he is poor. Please take this into consideration."

The publication of the duets was attended with such success that Simrock and other firms invited Dvorak to send them his works. Famous conductors such



as Richter and Von Bulow interested themselves and produced the orchestral compositions, whilst Joachim did likewise with the chamber music, and critics such as Hanslick and Ehlert spread his fame abroad. In this way Dvorak became the most universally known of the Czech composers. The form of his instrumental work is strictly classical, though in the actual material there is a strong national individuality.

In 1892 he was invited to New York to occupy the position of Director of the newly founded National Conservatory of Music in that city. He remained in New York for three years and during that time became familiar with the melodies which originated in the songs of the negro slaves of the South. A year after he had assumed his post in America he wrote his fifth symphony using themes built on typical features of negro tunes, although a distinct Czech flavour, both rhythmic and melodic, is in evidence. It is unfortunate for his other works that the "New World Symphony" has overshadowed them in popularity to such an

(Please turn to page 12)

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When Britain first at Heav'n's command,
Arose from out the azure main,
This was the charter of the land,
And guardian angels sang the strain,

Rule Britannia! Britannia rule the waves,
Britons never shall be slaves.

GOD SAVE THE KING

1. Choral Prelude: Sleepers, Wake! *Bach*
(1685-1750)
Arr. by Granville Bantock
(1868—)

2. Concerto in D—Op. 77 *Brahms*
(1833-1897)

For Violin and Orchestra.

1. Allegro non troppo
2. Adagio
3. Allegro giocoso ma non troppo vivace

Solo Violin: KATHLEEN PARLOW

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Programme

(Continued)

3. Symphony No. 5 in E minor—Op. 95 *Dvorak*
(1841-1904)

From the New World

1. Adagio: Allegro molto
2. Largo
3. Scherzo (molto vivace)
4. Allegro con fuoco

On Sundays the Box Office will be open from 12 o'clock (noon).

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NOTES on the PROGRAMME

(Continued from page 7)

extent. Of the nine symphonies written by Dvorak, only the G major known as number 4 (although in reality number 8), and the New World known as number 5 (although really number 9) are regularly performed now.

The "New World" Symphony opens with a slow introduction in which the lower strings play a quiet phrase to which the wood wind reply, followed by a fortissimo on horns and drums. It has been suggested that in this introduction the composer had in mind the wide open spaces of the prairies. The first theme of the Allegro is played by horns answered by wood wind. A tributary theme occurs on the wood wind. The real second theme is introduced quietly on the flute. This theme bears a striking resemblance to the negro tune "Swing low, sweet chariot", but Dvorak denied that this was an intentional quotation. The working out deals with each theme. The coda is based principally on the first theme.

The second movement begins with chords for brass and wood wind, after which the cor anglais gives out the principal theme. A new theme is played by flute and oboe and this leads to a theme for oboe and clarinet accompanied by pizzicato strings. The cor anglais tune reappears and the chords for wind lead to a concluding chord for double basses.

The first theme of the scherzo is played by wood wind, the second theme, of a different character, is also played by wood wind. The trio begins with a passage for wood wind followed by one for strings. The scherzo is repeated and in the coda reference is made to the first theme of the first movement.

The finale has a few introductory bars followed by the principal theme played by trumpets. The second theme is introduced by the clarinet. In the working out section the principal themes of the preceding movements are introduced. The coda is based on the first theme of the first movement and the first theme of the last movement.

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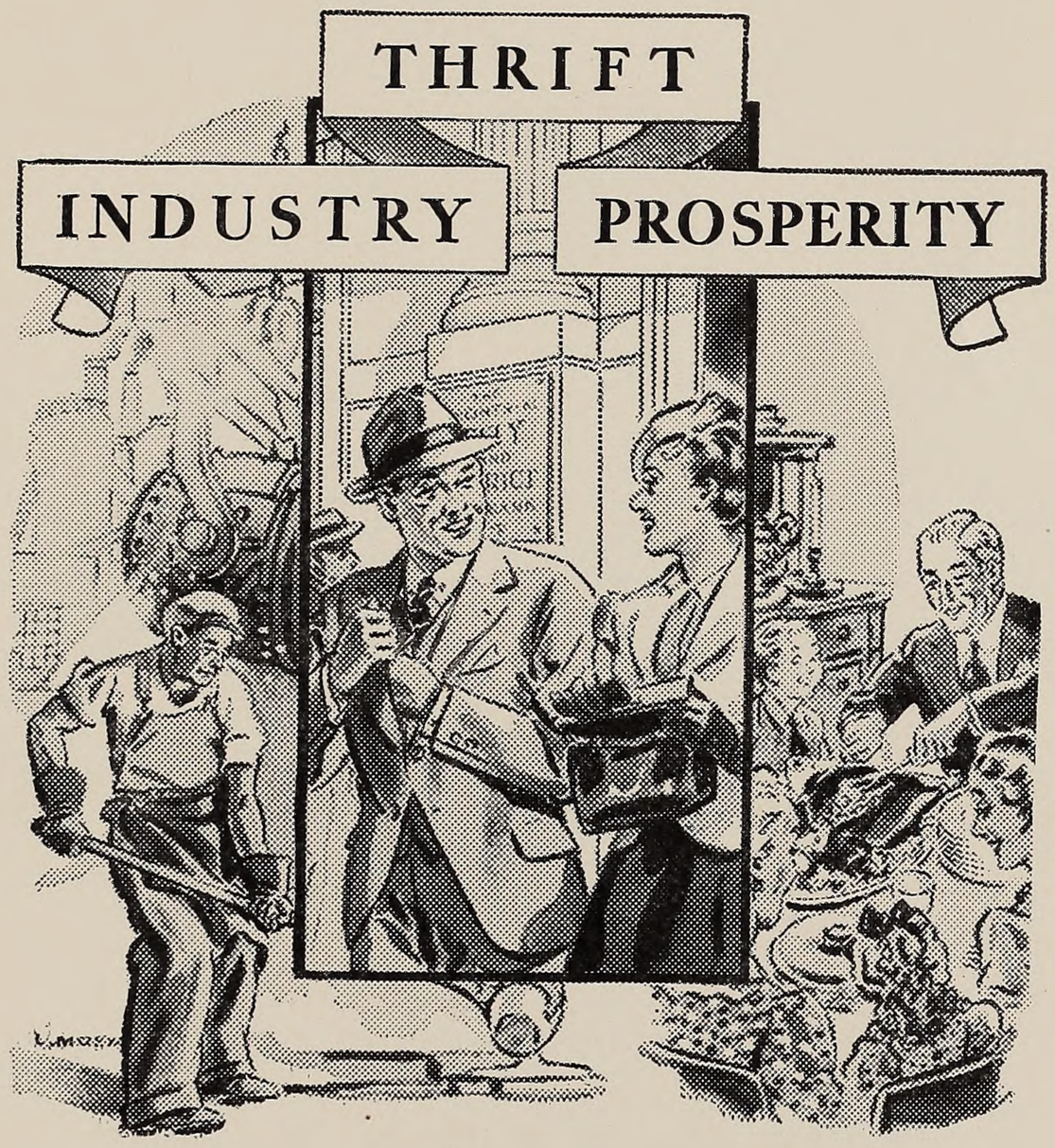
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